Not a Brama Nor a Cemedy, but a Story-Play of Absorbing Interest, With a Nerve Thrilling Third Act-Dorothy Don as a Revengeful Chorus Girl.

ong before the first curtain last night de Fitch was not destined to add to s reputation as a writer of either pure engine room. medy or pure drama; but by the same it was also manifest that he had got hold of a story of theatric interest and and held it irresistibly

The third act developed a situation, the ike of which has not been seen on our stage, in respect of absorbing, of thrilling st, since the famous third act of 'The Gay Lord Quex." Surge after surge of applause followed the curtain and made t that this particular woman will the present theatrical season holds.

The story is of a wife who turns detective to save her husband from being wrongfully ted of murder on circumstantial nyicted of murder on circumstantial indence. The accuser is a cherus girl. order to elicit the truth, the wife takes residence in the Tenderloin and makes a revengeful chorus girl a bosom friend. It is seen in the third act is that in which terr long and vain endeavor the wife cits the truth, plying the woman in the see with champagne and flattery—witsese having, of course, been stationed in a closet.

material here is not of the most sing order. The first two acts are tom little more than a preparation a great scene, and the final act is the st of explanations that husband and lived happily ever after. And the as a whole is not without an element probability. But it is only on an hought that all this comes to mind. thought that all this comes to mind.

e preparation for the great scene Mr.
have briefly and logically, but with
t simplicity and truth. There are
to bright lines and some of his familiar
acter bits—which are not, however,
and for a moment to interrupt the flow
the narrative and the cumulative emolinterest.

the third act the canvas suddenly ens. The interior of a Tenderloin pictured with a vividness and reality requisite confession. The lawyer appears with a witness, and the two are secreted.

The chorus girl, Claire, arrives from the theatre with her party. Supper is served and the men are got rid of. The two women are alone. Then the duel begins. Margoref tries device after device, always leading to the very brink of confession, always baffled at the critical moment.

One by one Margaret plays on the base and trivial passions of the woman she has learned to know by long and painful comradeship—loquacity, vanity, hatred in all their meanest phases. Each failure brings, with its

loquacity, vanity, hatred in all their mean-est phases. Each failure brings, with its added jot of despair, an added revolt at the sickening task; yet the wife keeps on plying the wine and the flattery.

Finally, when Claire is swaying and all but incoherent with drink, Margaret strikes the chord of love. Up from the murk of baseness comes a passion, base as the rest, but of overmastering force. By this time the audience was as still as if the theatre had been empty. The almost drunken woman became quiet and sober with passion, and her voice softened almost to a whisper. The voice of the wife, bat-ting for the life of her husband, became

was pitched in the key of comedy, and aintained there with masterly technique. and the comedy interest are thoroughly subordinated—incidental merely. But the stake is the life of an innocent man and the love of a pure woman. It is not necessary to say which is the greater artistic achievement—or which is likely to prove the more popular.

Boyd, & F. Small, Jr., and Madison Smith.

Last night's audience was highly appreciative, in the first act rather overdoing it. However, in the third and fourth acts the appause was fully justified. Mr. Edeson had to make a little speech of thanks, as did Mr. De Mille. his is a story in which the characters

will be described as melodrama. The word will do as well as any other, though the play is not so near to the class of "Raf-les" as it is to that of "Leah Kleschna" properly speaking, is a character it play. "The Woman in the Case"

hysterics momentous and impressive. The great scene she carried with a variety and power that have to be seen to be appre-

the surprise of the evening was the work Miss Dorothy Dorr as the chorus girl. was a character of plainly recognizable its, intense, varied, grotesque. One y question whether the story would not e gained plausibility and attractiveness he had been more intelligent and less gar. But such as she was, Miss Dorr red her to the life and with intense matic feeling. It was the hit of her cer and all but the hit of the evening. It feeling in the first act, no a lack of skill in the acting. Eleanor ey as Margaret's mother and Samuel ards as a Yiddish man of the Tenderloin of the only ones who scored.

The surprise of the evening was the work Miss Dorr leady to oblige, consented.

Mr. Dippel as Rodolfo was the living image of the defunct Carl Maria von Weber, composer of "Der Freischitz." He sang the music with astonishing vigor, considering the work he did last week and also that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first one that it was his first appearance in the part. He took the B natural in his first appearance in the Miss Dorothy Dorr as the chorus girl. was a character of plainly recognizable she had been more intelligent and less ulgar. But such as she was, Miss Dorr layed her to the life and with intense ramatic feeling. It was the hit of her arcer and all but the hit of the evening.

Mr. Fitch's comedy touches and character its suffered, and especially in the first act, round a lock of will in the action. But on the dramatic side the cast was rong. Robert Drouet, the husband, has

gained in force and sympathetic quality since he played the husband of the girl with the green eyes. His performance has night was admirable. George Fawcet had excellent moments as his counsel for the defence. William Wadsworth gave a timshed sketch of a faithful waiter.

NEW STOCK COMPANY IN TOWN. The Yorkyllle's Begins Its Season With pariner.

"When Knighthood Was in Flower." arefully chosen stock company and opened

The "ad-power"

of a magazine can no more be measured by its line rate than the horse-power of a motor can Herald Square it was manifest that be measured by the rent of the gaman auction, in the American Art Gal-

The results produced by adlong power that gripped the inten- vertising a trade-marked article in THE LADIES' HOME JOURNAL will continue long after the cost of the space has been forgotten. and these were the only offerings of the day

No investment is so safe as in this particular case as long as an investment in prejudice—the at most satisfactory prices, even for utiliprejudice of a million households in favor of a certain needed

> THE CURTIS PUBLISHING COMPANY PHILADELPHIA

A DRAMA OF RACE HATRED. "Strongheart," by H. C. De Mille, a Powerful and Interesting Tragedy.

"Strongheart," the dramatic composition by William C. De Mille, in which Robert Edeson began his New York season at the Hudson Theatre last evening, is an attempt to put on the stage an exposition of the race hatred that is a part of the heritage of every tribe of human beings. The tragedy is the hopeless, unavoidable and perfectly natural contempt of one strong race for another that differs from it in color and in habits, with the inevitable consequences of unhappiness and pain that must follow an attempt to join the two.

of detail that raised a shout of recognition. The wife, Margaret, comes in, harassed by the strain of the vulgar environment she has been living in, and driven to the verge of despair by her failure to get the requisite confession. The lawyer appears liness. With the white man's wisdom by his tribesmen. In him are personified honor, courage, truth, strength and manifeliate to get the very strength and the very streng

ager of the rivals refuses to take advantage of this, however, and between the halves of the game returns the letter. To tell who the traitor is means to lose the game, and rather than do this Strongheart bears the

rather than do this Strongheart bears the blame himself.

When his love becomes known his suit is opposed by the brother and the friends of the woman of his choice, on the sole ground that he is an Indian. The woman is stronger and chooses him in defiance of her kinsmen's opposition. Just as Strongheart's happiness seems assured, however, there arrives a messenger to summon him to the chieftainship of his tribe, and from him Strongheart learns that his own people will not with passion, and her voice softened almost to a whisper. The voice of the wife, bat ting for the life of her husband, became its ghostly echo.

When the truth came out, there was a silence of mutual awe. Then, with a cry of triumphant rage Margaret hurled herself upon the poor wretch and shock her like a rat. The audience drew its first long.

The audience drew its first long. The play has not a "happy end-

The greatest sufferer, of course, is the woman. The play has not a "happy endignate high ten minutes and burst into applicable ten minutes and burst into applicable to the curtain was down. The play has not a "happy endignate over the curtain was down. The play has not a "happy endignated by the play has not a "happy endigna

June Rivers, Louise Compton, Jeanne Madeira, Marjorie Wood, Harrison Ford, Charlet Sturgis, Lawrence Sheehan, Clay Boyd, B. F. Small, Jr., and Madison Smith.

s not unlikely that the present play "LA BOMEME" AT THE OPERA. Andreas Dispel Appears as Rodolfo for the First Time.

Puccini's "La Bohème" (not Leoncavallo's) was sung once again at the Metropolproperly speaking is a character portrait play. "The Woman in the Case" is an emotional story play.

Miss Walsh sustained the role of the detective wife with her accustomed discretion and power. In the drawing room.

Nothung, neighbor Dippel." So sang Mr. scenes she was graciously modulated and simple, certain of her touches being of a refinement and finesse quite delightful. At the first curtain she failed of complete conviction; but as it was a passage of hysand very excellently, too, but when it was nyiction; but as it was a passage of hysics, in which her husband was dragged the police from her arms, one suspects at Mr. Fitch at least shared the shortming with her. It is hard to make mere hing with her. It is hard to make mere hing with her. It is hard to make mere hing with her. It is hard to make mere hing with her. It is hard to make mere hing with her. It is hard to make mere hing with hing with her. It is hard to make mere hing with hing whether Mr. Dippsl had spent Sunday at home singing lieder for his cwn amuse-ment or had taken a rest, and finding the latter was the case asked him to sing without a rehearsal, and he, being always

Hour Study in Procrastination by the Edward Terry Company.

"Love in Idleness" was presented by Edward Terry and his company at the Prin-

PLAYS AND PLAYERS

Pronunciamento From Joe Weber-Herr [Conried to Give a Gorki Tragedy. Joe Weber wants it understood that he and no one else is going to manage his music hall hereafter and that he has no intention of burdening himself with another

Henry W. Savage, who has been in the The Yorkville Theatre last night for South for two weeks resting from overtwore vaudeville for legitimate plays by a work, got back yesterday. Las night he saw one of his productions, "The Yankee

carefully chosen stock company and opened for a week's run with "When Knighthood Was in Flower." The stock company is to produce every week a successful Broadway attraction at prices absurdly popular.

The scenery in use last night was that used by Julia Marlowe in her production of the play. The stock company hadn't quite learned its lines, but it was a kindly audience. It forgave everything.

The spirited Miss Ann Sutherland was Mary Tudor, Will R. Walling as Charles Brandon, Miss Nettle Bourne as Lady Jane Bolinbroke and James Slevin as Sir Edwin Caskaden were capable and were petted by the audience.

Novel Mimte in Vandeville.

Proctor's Twenty-third Street Theatre bas a new attraction in a Frenchman who is billed simply as Terley. He has great control over his facial muscles and assumes the appearance of many famous living and dead men. Terley's act is a novelty. He was greeted enthusiastically at both appearances at the vaudeville house yester-day.

SESSHU'S SCREEN AT \$3,100.

MR. FREER GETS WORK FOR WHICH A PRINCE REFUSED \$25,000

Mr. Waggaman's Great Masamune Sword Goes for \$600-Low Price Bules for the Japanese Metal Work, but the Prints and the Screens Go Better.

At yesterday's two sessions of the Wageries, the offerings were almost entirely Japanese productions. The appreciation of them by the bidders was various and uneven. The sword mounts, sword guards. swords, knives, knife handles and a few cloisonné enamels, which were sold in the afternoon, brought no large prices, although the range of the prices paid brain workers. was fairly wide. The enamels included some pieces of Chinese workmanship, with Lendon's which were not of Japanese origin. Many were the opportunities in the afternoon to obtain knife handles and similar articles tarian purposes, to say nothing of artistic

In the evening, when the Japanese prints. screens, kakemonos and albums were put feeble in society. up, the prices were better, on the whole, although the prices paid for works of well known and highly regarded artists of Nippon were a long way below the figures at which such works are obtainable at private sale.

The two most notable sales of the day, may be said, were disappointing to the enthusiastic supporters, both of Mr. Waggaman's collection and of Japanese achievement in the arts. These were the sales of the famous Masamune sword and the great Sesshu screen, the one in the afternoon and the other in the evening. But by the same token the two purchases were most happily regarded by the successful bidders, who secured notable objects at bar-

gain figures.

There are persons in this city and elsewhere who cannot be shaken in their belief that no good luck may come to the one who buys in a stranger's land a statuette of Buddha, no matter how much good the statuette may do to the religious sectarian in his own land; and these persons hesitate to buy a work of art in that form, art lovers though they may be. It would be an odd development in the effect of superstition if it should turn out that the ominous number of the Masamune sword as catalogued—1313—had deterred bidders who might have been expected to become competitors —1313—had deterred bidders who might have been expected to become competitors for this fine product of the Japanese armorer's art, dating from the thirteenth century. At all events, the bidding was not ardent, and the sword sold for \$600 to G. McK. Brown. It is by no means exaggeration to say that official Japanese representatives have heretofore offered three or four times this sum for the weapon, which they desired to take back to Japan.

The Sessibu screen of fifteenth century

four times this sum for the weapon, which they desired to take back to Japan.

The Sesshu screen, of fifteenth century date, met with the reception often accorded to admired canvases that appear in picture sales. When it was put up it was greeted with applause. This was followed by an initial bid of \$500, which was quickly bettered, and the bidding went up without hesitancy to \$3.100, at which figure Charles L. Freer of Detroit got the prize. The auctioneer, Mr. Kirby, congratulated the buyer, at the same time that he told him frankly that he was sorry that he didn't have to pay more for it. Mr. Kirby added, however, referring to Mr. Freer's recent offer of his art collection to the Smithsonian Institution, under conditions, that, "We'll all have the benefit of that screen some day," whereupon there was a rather feeble renewal of the applause.

The screen is one brought to this country by Prince Sirasu, who wanted, it is said, \$35.000 for it, refused \$25.000 for it, and later parted with it at a figure not low in the thousands.

Among Mr. Freer's other purchases at

went at \$150; one of the twenth century at \$110, and a Chinese cloisonné vase, with bronze rams' heads, catalogued as of the Ming dynasty, which was illustrated in The Sux last Sunday, at \$500. Louis Stern bought a large champlevé jar, of Chienlung, for \$270.

The afternoon sales amounted to \$6,194.50.

an average of about \$27.50 per catalogue. The evening's total was \$8,548.

"LOVE IN IDLENESS." A Dull Study in Procrastination by the

cess Theatre last night. The play is a comedy in three acts by Louis N. Parker, Edward J. Goodman and Mr. Terry. It is a study of a procrastinating old party, by name Mortimer Pendlebury, who is most interesting when he is asleep or trying to go to sleep. If the play has a moral it is that a chronic procrastinator is a nuisance, reformed procrastinator is a much

Mr. Terry's acting of the part of the cranky old man who was constantly evolv-ing stupendous and monumental projects and never carrying them out and who was always lying back in his easy chair "to think" and "to work" received adequate tribute of laughter and applause.

fribute of laughter and applause.

Mr. Hylton Allen as Jack Fenton, the lover of the old man's niece and one of the worst sufferers from the pervading procrastination, did about all the other acting that was visible to the naked eye.

The programme says that the play was once performed at Sandringham by command of the present King. Royalty even mand of the present King. Royal has to face a dull play sometimes. Royalty even

PUBLICATIONS.

THE FEBRUARY number of "Country Life in America" has grown from a magazine of 48 pages to 114, and the current issue is a guide, philosopher and friend for every one who loves the country.

Order your newsdealer to deliver regularly, or send \$3.00 to

DOUBLEDAY, PAGE & CO. 133-137 East 16th St., N. Y. BOOKS AND AUTHORS.

A bit of literary gossip from Crawfordsville that will interest readers outside the literary profession as well as the workers in the world of letters is the news that Gen. Lew Wallace has resumed his smoking with benefit to his health and that he is working several hours a day on his autobiography. Thus our ideals vanish and our fetishes are one by one taken away in this iconoclastic age. A physician of repute recently prescribed to a woman journalist as a panacea for insomnia and overstrained nerves the smoking of a good rigar, while "teas" and the opera were strictly prohibited. When my Lady Nicotine has the medical profession in her train the reformers will have to seek a new subject for their theses, a new cause for the degeneration of nervous energy in modern

Miss Gertrude Toynbee, who is associated with London's famous social settlement, Toynbee Hall, writes to congratulate Mr. Robert Hunter on his new book on poverty Miss Toynbee finds the book clearly extolerance such as comes from some understanding of the complexity of the causes which create the inefficient and morally

Near the beginning of Emerson Hough's new novel, "The Law of the Land," is recorded an amusing interview between a claim agent and a Southern planter of the old school, in which the agent presents his credentials in the form of the following recipe for the famous Southern drink. He

In our family we used to have an old silver mug -sort of plain mug, you know, few flowers around the edge of it-been in the family for years. Now you take a mug like that and let it lie in the ice box all the time, and when you take it out, it's sort of got white frost all over it. Now, my old da ddy he would take this mug and put some fine lee into it, not too fine. Then he'd take a little cut loaf sugar in another glass, and he'd mash it up in a little water—not too much water—then he'd pour that in over the ice. Then he would pour some good corn whiskey in till all the interstices of that ice were filled plumb up; then he'd put in som

The Colonel asks, almost with a gasp, whether the old man smashed the mint, and gets this answer:

Smash it? I should say not, sir. Sometimes, a certain seasons of the mint, he might just sort of take a twist at the leaf to sort of release a little of the flavor, you know. You don't want to be rough with mint, you know. Just twist it gently between the thumb and finger. Then you set it in nicely around the edge of the glass. Sometimes just a little powder of fine sugar around the top of the mint leaves and then-

But then the visitor is interrupted by the Colonel, who rises, courteously takes off his hat, and offers the stranger the freedom

Poultney Bigelow, journalist, globe trotter and author of "The Children of the Nations." has just returned to America after a long voyage through the southern Pacific, where he has been studying the native and the colonial forms of government. He has recently been appointed lecturer at Harvard University on subjects related to colonies colonial history and colonial government.

Authors no longer trust to their imagination for local color in the writing of even the most imaginary fiction, but give to their fancied surroundings a "local habitation" and record their impressions on the spot Accordingly, Stewart Edward White and Samuel Hopkins Adams, who are collaborating on a big sea detective story, are now about to start on a voyage of investigation on the Pacific in search of an island a thousand miles from the California coast, which the thousands.

Among Mr. Freer's other purchases at the evening sale were a Kakemono by Okio, story, "The Mystery." "The Mystery" is a will suit the requirements of their new

Among Mr. Freer's other purchases at the evening sale were a Kakemono by Okio, of the eighteenth century, for \$100; a screen (93 of the catalogue) for \$300.

Any expectant buyers who went to the sale expecting the low prices that Japanese prints have sometimes brought at auction were early disillusioned, for No. 2 of the catalogue, a seventeenth century print of Moronubu, went up quickly to \$130. A Utamaro print of girls in the kitchen sold at \$105; an actor print of the Shunsho school at \$130; an Utamaro print of the Fuji series for \$70. Payne Whitney bought an eighteenth century Kakemono showing a branch of a plum tree in blossom, for \$17.50; a sixteenth century Kakemono showing "The Three Laughers" for \$42.50, and a nineteenth century kakemono by Ippo for \$75.

In the afternoon a sword by Muramasa, of the fourteenth century, sold to T. E. H. Curtis also bought two swords for \$120.

A long sword of the fourteenth century went at \$150; one of the twelfth century at \$110, and a Chinese cloisonné vase, with bronze rams' heads, catalogued as of the remaining the present biography deals particularly with horonze rams' heads, catalogued as of the requirements of their rew story, "The Mystery." The store. present biography deals particularly with her work in hospitals, for the soldier when not in the field, and tells of her life and her friendships.

AMUSEMENTS.

EMPIRE THEATRE, 40th St. & B'way Eves, 8:20. Mat. Sat. 2:15. MAUDE ADAMS THE LITTLE HUDSON THEATRE, 44th St., near B'way, Eves, 8.30 Mats, Wed. & Sat. ROBERT EDESON STRONGHEART. SAVOY THEATRE, 84th St., near B'way, Eyes, 815. Mat. Saturday, TO-NIGHT AT S:15 FIRST TIME. CHARLES FROHMAN FRIQUET

Herald Sq. THEATRE, 35th St. & H'way, Evgs. 8:20. Mats. Wed. & Sat. 2:15. In Clyde Fitch's Blanche Walsh THE WOMAN IN THE CASE CRITERION THEATRE, 44th St. & B'way, "GREAT LAUGHING SUCCESS."—Times. Francis Wilson COUSIN BILLY

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Next Monday, Feb. 6, MR. WILLARD in a New Comedy, "THE BRIGHTER SIDE." LYCEUM Bway& 43d St. At 8:30.
Mats. Thursday & Sat. 2:15. MRS. LEFFINGWELL'S BOOTS

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DAVID BELASCO presents
in THE
MUSIC MASTER AMERICAN Eves. 8:15. Mat. Wed. 28 & 50.

PUBLICATIONS.

Another Monster Monopoly

AGAINST THE BEEF TRUST. It Fattens on the Wages of the People

EVERYBODY'S MAGAZINE begins, in its February issue, another public service, in its way, as important as the revelations of "Frenzied Finance."

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Everybody's Magazine

a series of articles which will lay bare to the bone the astounding details of this universal and long-endured

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He shows how the Beef Trust, insatiable and defiant, has jeered at the laws, has terrorized great railways, has taxed more commodities than all other trusts combined, and plans to control the price of every food product grown in the United States.

son chapters on the crimes of "Frenzied Finance" are their only parallel in current literature. Mr. Lawson's articles will continue in each issue of Everybody's.

These articles will startle and stir the nation. The Law-

The Advertising Forms of the March Number close to-night. Circulation One Million Copies.

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THE

NORTH AMERICAN REVIEW

EDITED BY GEORGE HARVEY

February, 1905

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MRS. FISKE | LEAH | KLESCHNA

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EDWARD BLONDELL.
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Harper's Book News.

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